OUR RECOMMENDATIONS TO STIMULATE GROWTH IN THE CANADIAN FILM INDUSTRY: SEE PAGE 5

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THE CANADIAN FILM DIGEST

Serving the Canadian Film Industry since 1915.
April, '73 35c

Cabaret tops Oscars; Godfather three Major Wins

The Forty-fifth Annual Academy Awards were held on March 27, and Cabaret topped the Oscar grab for a total of eight, including Best actress, direction and supporting actor, as well as most of the technical awards.

The favorite to clean up, The Godfather, won only three, but they were majors: best picture, actor and screenplay.

Marlon Brando declined his Oscar for best actor as he had declined an earlier Golden Globe Award. He sent an Indian, Sasheen Littlefeather to explain why (see box this page for the full text of Brando's speech). Her speech caused the only real life in the evening, as it was greeted by boos and then, when Brando's intent was found to be honorable by most, to cheers.

A series of hosts and hostesses were employed, the most successful being Carol Burnett and Michael Caine, and the least successful Clint Eastwood.

Charlton Heston was to be the first host, but he was delayed by a flat tire. Burt Reynolds commented: "Now it's okay that we're all fallible."

It was the only spontaneous humour in what was, as usual, a long and boring evening. But would we want it any other way?

Following is a complete list of the winners, as well as receivers of special awards:

Best picture of the Year: The Godfather. An Albert S. Ruddy Production, Paramount. Albert S. Ruddy, Producer.

Best performance by an actor: Marlon Brando, The Godfather, An Albert S. Ruddy Production, Paramount.

Best Performance by an actress: Liza Minnelli, Cabaret. An ABC Pictures Production, Allied Artists.

Best Performance by an actor in a supporting role: Joel Grey, Cabaret.

Best Performance by an actress in a supporting role: Eileen Heckart, Butterflies are Free. Frankovitch Productions, Columbia.

continued on page 18

Liza gave a press conference in Toronto three days after winning the award for Best Actress. Her comment on the Oscar: "Great, so fantastic."

Government promises industry action on grievances

Secretary of State Hugh Faulkner met with representatives of the Canadian Film Industry on April 4 in Ottawa to cope with what is being described as a crisis in English language feature production. The possibility of not one major feature being produced in 1973 was expressed.

Representing the industry were Directors' Guild President Peter Pearson, producers David Perlmutter and John F. Bassett, lawyer Stanley Feldman, and director Robert Shultz.

The meeting itself lasted four hours, and a lobbying period of two or three hours also occurred.

Industry spokesmen demanded a single federal liason to work with in order to deal with the several government departments concerned with film; restrictions on the flow of commercial money to the U.S.; and definite measures on the tax situation.

Faulkner agreed to use his department's film division as liason with the industry and the departments of Finance, Revenue, and Immigration. He said the CRTC is presently studying the problem of defining Canadian content in commercials so as to restrict U.S. content. And recent immigration rules would restrict U.S. filmmakers from coming to Canada to make commercials while Canadians could not travel to the U.S. to do the same.

No decision was announced on the current question of tax leverage interpretation.

The industry spokesmen felt some confidence but declined to say if they felt success had been gained. "We'll wait until the end of April," said one.

One of the main problems of the industry -- there are so many different interests, from producers to unions — has been overcome with the recent formation of the Canadian Council of Filmmakers. This body encompasses all aspects of the industry.

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Complete text of Brando's speech

This statement was written by Marlon Brando for delivery at the Academy Awards ceremony where Brando refused an Oscar. The speaker, who read only a part of it, was Shasheen Littlefeather.

BY MARLON BRANDO

For 200 years we have said to the Indian people who are fighting for their land, their life, their families and their right to be free: "Lay down your arms, my friends, and then we will remain together. Only if you lay down your arms, my friends, can we talk of peace and come to an agreement which will be good for you."

When they laid down their arms, we murdered them. We lied to them. We cheated them out of their lands. We starved them into signing fraudulent agreements that we called treaties which we never kept. We turned them into beggars on a continent that gave life for as long as life can remember. And by any interpretation of history, however twisted, we did not do right. We were not lawful nor were we just in what we did. For them, we do not have to restore these people, we do not have to live up to some agreements, because it is given to us by virtue of our power to attack the rights of others, to take their property, to take their lives when they are trying to defend their land and liberty, and to make their virtues a crime and our own vices virtues.

But there is one thing which is beyond the reach of this perversity and that is the tremendous verdict of history. And history will surely judge us. But do we care? What kind of moral schizophrenia is it that allows us to shout at the top of our national voice for all the world to hear that we live up to our commitment when every page of history and when all the thirsty, starving humiliating days and nights of the last 100 years in the lives of the American Indian contradict that voice?

It would seem that the respect for principle and the love of one's neighbor have become dysfunctional in this country of ours, and that all we have done, all that we have succeeded in accomplishing with our power is simply annihilating the hopes of the newborn countries in this world, as well as friends and enemies alike, that we're not humane, and that we do not live up to our agreements.

Perhaps at this moment you are saying to yourself what the hell has all this got to do with the Academy Awards? Why is this woman standing up here, ruining our evening, invading our lives with things that don't concern us, and that we don't care about? Wasting our time and money and intruding in our homes.

I think the answer to those unspoken questions is that the motion picture community has been as responsible as any for degrading the Indian and making a mockery of his character, describing him as savage, hostile and evil. It's hard enough for children to grow up in this world. When Indian children watch television, and they watch films, and when they see their race depicted as they are in films, their minds become injured in ways we can never know.

Recently there have been a few faltering steps to correct this situation, but too faltering and too few, so, I as a member in this profession, do not feel that I can as a citizen of the United States accept an award here tonight. I think awards in this country at this time are inappropriate to be received or given until the condition of the American Indian is drastically altered. If we are not our brother's keeper, at least let us not be his executioner.

I would have been here tonight to speak to you directly, but I feel that perhaps I could be of better use if I went to Wounded Knee to help forestall in whatever way I can the establishment of a peace which would be dishonorable as long as the rivers shall run and the grass shall grow.

I would hope that those who are listening would not look upon this as a rude intrusion, but as an earnest effort to focus attention on an issue that might very well determine whether or not this country has the right to say from this point forward we believe in the inalienable rights of all people to remain free and independent on lands that have supported their life beyond living memory.

Thank you for your kindness and your courtesy to Miss Littlefeather. Thank you and good night.

Gala Toronto Premiere For Lost Horizon

The Canadian Premiere of Columbia's Lost Horizon was held in Toronto last month, complete with Black Tie post-theatre supper.

Producer Ross Hunter, accompanied by Mrs. Nancy Sinatra, and associate producer Jacque Mapes travelled from Los Angeles for opening. Three of the stars were to appear also, but were unable to attend because of other commitments.

Sutton Place Hotel hosted the contingent, and held a press lunch on the day following the premiere. Hunter attended and spent time at various tables discussing his view of the film.

After the film was shown at the Ontario Film Theatre, a select guest list attended a formal party at the Inn on the Park Hotel, complete with a cake in the shape of the residence at Shangri-La.

At the party a cake in the shape of Shangri-La was displayed.

Among the hosts for the evening were (left to right) Columbia's Maureen O'Donnell, Producer Ross Hunter, Nancy Sinatra, Odeon's Charles Mason.

Attending the post-premiere party were (left to right) Elaine Plummer (wife of Cyrano star Christopher Plummer), Cyrano producer Richard Gregson, singer Catherine McKinnon, actress Kate Reid.

MARKET REPORT

ENTERTAINMENT STOCKS

STOCK	CLOSE Feb. 28	CLOSE Mar. 30	NET CHG.	HIGH FOR 73	LOW 73
TORONTO STOCK EXCHANGE					
Baton	13 1/4	12 7/8	-3/8	14 1/4	12 3/8
Bushnell	11 1/2	11 1/2	—	12	7 7/8
Canadian Cable Systems	18 5/8	17 1/2	-1 1/8	19 1/2	16 1/2
CFCN	9 3/4	9 1/2	-1/4	10 3/4	9 1/2
CHUM B	12 3/8	12 1/2	+1/8	13 1/2	11 1/4
IWC Industries Ltd.	3.65	3.90	.25	4.00	3.35
Maclean-Hunter Cable	16 1/4	16 3/4	+1/2	18 1/2	16
Premier Cable	18 5/8	16	-2 5/8	19	15 3/4
Q Broadcasting	5 1/8	4.80	-.32	6 1/4	4.80
Rank Organization	12 1/2	11 3/4	-3/4	13 1/4	11 1/4
Selkirk A	15	15 1/4	+1/4	17	12 1/2
Standard Broadcasting	12 5/8	13 3/4	+1 1/8	15	12 3/8
Western Broadcasting	14 1/2	14 1/2	—	15 3/4	13 3/4
MONTREAL STOCK EXCHANGE					
Astral	1.65	1.65	—	2.60	1.45
VANCOUVER STOCK EXCHANGE					
All Can A	2.90	2.65	—.25	5.50	1.00
All Can B	2.90	2.60	—.30	6.00	1.15
NEW YORK STOCK EXCHANGE					
Columbia Pictures	7 1/2	6 1/4	-1 1/4	9 7/8	6 1/8
Walt Disney	96	93 1/2	-2 1/2	123 7/8	88 1/2
Gulf & Western	27 3/8	27 1/8	-1/4	35 3/4 7/8	25 1/8
Loews	36 1/4	31 5/8	+3/8	48	31 3/8
MCA	25	24 1/8	-7/8	34 1/4	23
Metromedia	20 1/2	18 3/8	-2 1/8	32 1/4	18
MGM	21 3/8	19 3/4	-1 5/8	24	19 3/8
National General	30 5/8	29 3/4	-7/8	36 5/8	28 3/8
Transamerica	14 3/4	14 3/4	—	17 5/8	13 7/8
20th-Fox	8 7/8	8 7/8	—	12 3/8	8 1/4
Warner Communications	17 1/2	25	-2 1/2	29 1/8	24 1/2
AMERICAN STOCK EXCHANGE					
Allied Artists	3	3 1/2	+1/2	4 1/4	3
Cinerama	1 1/2	2	+1/2	2	1 1/4
Filmways	3 3/4	3 7/8	+1/8	5 3/8	3 1/4
General Cinema	31 7/8	26	-5 7/8	37 1/4	26

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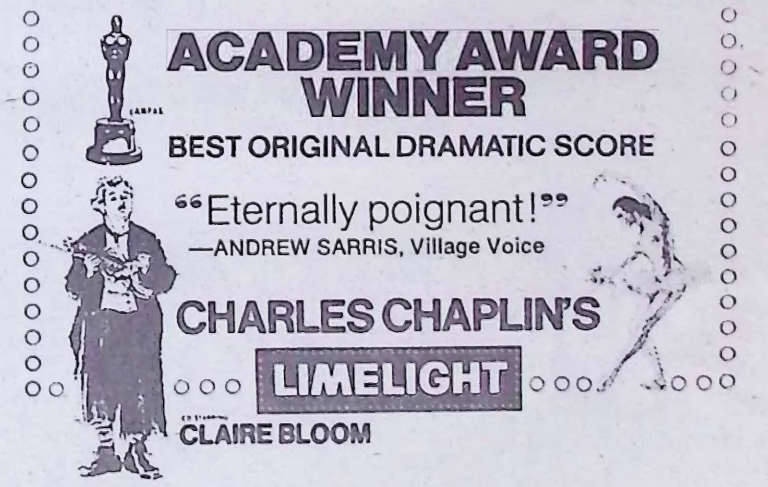

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Domestic Notes

People, Places, Events from Across Canada

Festival info: **The International Advertising Festival at Cannes**, to be held June 18-22, is in urgent need of Canadian entries. There are none to date. Address is 35 Picadilly, London W1V 9PB . . . For **Cannes' main Festival**, from May 10, Canadian plans are detailed. Christian Rasselet will assist Jean Lefebvre. Liaisons in Toronto and Montreal are John Ross and Andre Link respectively. A meeting is planned for representatives of the industry. In Cannes itself: at the Carlton Hotel a secretariate with personnel and equipment will be available, plus two panels for advertising in the lobby; the Vox theatre will be used for screening, times to be chosen by draw; the same stand as last year will be occupied at the Palais des Festivals, complete with press agent and industry rep; and four masts on La Croisette have been engaged for corporate publicity.

Quadrant films of Toronto has announced a new feature, The Carry-Cot, to be made in England with Oliver Reed and Anna Gael. It's a suspense thriller based on a novel by Gael's husband, and director is Andrew Sinclair. Quadrant has opened a London office . . . Another Quadrant project, The Neptune Factor, has had much of its score redone. Twentieth Century-Fox music head Lionel Newman replaced about half of Toronto composer William McCauley's effort with music by Lalo Schifrin.

Alan King's new film, Come on Children, had its world premiere at the Ontario Film Theatre recently. King attended and spoke to a packed house after the film was run. He still hasn't got distribution for the pic, and its been on the shelf for a year now. Famous Players, backers and to show it, say they offered him theatres and he refused; he said they must be able to show it somewhere.

Director Alan King confers with Ontario Film Theatre director Gerald Pratley at the premier of King's latest film, Come on Children.

The **Toronto Film-Makers' Co-op** is looking for scripts. They will find the backing and production for low budget features. Each script will be read by three film-makers and a critique supplied. Contact Kirwan Cox or Jerry McNab at room 201, 341 Bloor West, Toronto 5 . . . In other production, a skin flick which opened at the ex-art house New Yorker theatre in Toronto was made in Toronto and financed by the theatre's owner, **Bennett Fode.**

The **National Association of Concessionnaires** will hold a one day **Canadian Region Convention** at Toronto's Royal York Hotel on April 30. Maybe they'll talk about the price of meat. Gerry Dillon recently announced that Theatre Confection's hot dogs were a little smaller.

The **Variety Club's** super Bike-a-thon is held April 8th in the A.M. Great interest being shown for Tent 28's efforts, but not enough on the part of members, according to Chief Barker Doug Wells. . . . The **Motion Picture Pioneers of Manitoba-Saskatchewan** held their annual Bonspiel on March 8th at the Winnipeg Granite Curling Club. The Henry A. Morton Memorial Trophy was won by a team consisting of Gary Miles (skip), Cliff Hill, Bud Prygrocki, Ricki Baron. The Jacob Miles Memorial Trophy was won by a team consisting of Skip Jim Brega, Ernie Barlow, Barry Myers and Glenn Brodie.

Morley Mogul has been appointed Theatrical Sales Manager for International Film Distributors . . . **Chief Dan George** has received an honorary doctor of letters degree from Brandon University . . . Leading contenders in ACTRA's Earle Grey Awards, to be presented April 28, are **Jon Granik** and **Dawn Greenlaugh** . . . Canadian model and dancer **Dale Haddon**, recently in Disney's World's Greatest Athlete and John F. Bassett's The Paperback Hero, is profiled in the April issue of Playboy magazine.

The **Stratford Film Festival**, September 15-22 will accept a number of uninvited entries. Contact the NFB Festivals office in Montreal . . . **Gilles Carle's** latest film, Heavenly Bodies, has backing not only from the CFDC, but also from French interests and French director Louis Malle . . . A horror film was made recently by a Miami company at Oshawa's **Canukr Studios** .

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Focus on: Genevieve Bujold

Actress Genevieve Bujold was in Toronto recently to promote her appearance on April 18 as The Speaker in Leonard Bernstein's work, Kaddish, with the Toronto Mendelson Choir at Massey Hall. She held a small, informal, relaxed press conference, from which these comments are taken.

On movies in general: 'We should have a way of seeing everything: all the takes, scenes and so on. We could leave, come in the middle and stay for a while, or see all of it. I don't like the power of the director and editor.

On her acting: I have to have something that will force me to reach out farther. To go beyond and stretch myself. I can be very lazy, so the director is very important for me.

On her intention to do a play in the Fall: I need it now. I've been away from the stage for eight years. I want to feel the public again, and to try something different that will either crash or take off.

On her current project, as the Speaker in Bernstein's Kaddish: It's a new avenue I want to investigate, a new way of expressing what I want to feel and talk about. And who could refuse a backing of two hundred singers and one hundred musicians?

On refusing the Order of Canada: That's ancient history. It was nothing personal; I like English Canadians. I don't really like discussing it. It's too hard to explain, and I feel that I can't do it adequately enough.

THE CANADIAN FILM DIGEST

The Canadian Film Digest is published monthly by Film Publications of Canada Ltd. Editorial, Advertising, and Production offices are located at 175 Bloor St. East, Toronto 5, Ontario.

Subscriptions: $7.50 per year (including the yearbook) or 35c per individual copy. Individual copies of the yearbook are available for $5.00 per copy from the above address. Second Class Mail. Registration Number 2587. Postage paid in Oshawa.

The Canadian Film Digest.
Serving the Canadian Film Industry since 1915.
Encompassing the Canadian Moving Picture Digest, founded in 1915, and the Canadian Film Weekly, founded in 1941.

Publisher: Garth Drabinsky

Editor: Stephen Chesley

Advertising Sales Director: Barry Silver

LETTERS TO THE EDITOR

To the Editor:

I am rushing this letter out in hopes of having it reach you in time for publication in your April issue. I feel I must comment on the Academy Awards.

I do not really care about the actual ceremonies. They were as awful as they have ever been. But there was such an improvement in the QUALITY of the nominees this year that I couldn't help noticing it.

Last year we had a few good nominees — George C. Scott, Hospital, and some others. But this year the nominees were excellent.

I don't mean the politicking and all that garbage. I mean the actual level of excellence of the films, performances, credits that were nominated.

Look at Best acting: Caine, Olivier, Brando, O'Toole and Winfield. All great. Or actresss: Ullman, Smith, Minnelli etc. Or writing: Pete 'N' Tillie, Sounder, The Emigrants, etc.

How long has it been since such a roster of excellence was assembled? And what it shows, especially after last year's large amount of junk, is that movies ARE healthy at this time.

Yours Truly,
H. Doblin
Toronto

Readers comments are always invited, provided they are concise and to the point. Send yours to: Letters to the Editor, Canadian Film Digest, 175 Bloor St. East, Toronto 5.

EDITORIAL: encourage the short subject

Across the page you will see the recommendations put forward by the Canadian Film Digest in an effort to present an organised plan of support for our industry.

It is undoubtedly true that we are in the midst of a crisis. Not only because of the government's foolishness in offering no decision on the tax-leverage question, but also in the area of personnel. For if the ideal financial and technical conditions came into existence today, a feature industry would still be barely alive; we do not have enough competent people in key areas.

Therefore we should consider carefully one of the Digest's recommendations: encouraging production of the short subject.

Canada has a tradition of excellence and great activity in the area of the short subject. The National Film Board is noted for its work in this form, and the industrial film industry is very healthy. It is a just complaint that discussions about film in Canada refer incorrectly to "the Canadian Film Industry," when the accurate designation is the "Canadian Feature Film Industry." There *has* been a film industry in Canada for decades; it is features that must be developed.

Up to now the people who have undertaken features have come from the CBC, the NFB, or the industrial film sector. Usually they have promoted low budget features which received only limited distribution and very limited returns.

Still, these three areas have provided training, and we would probably have had no features without them. But they are inadequate, and provide the kind of experience that is only partly applicable to feature film production.

Where do we look for the right training? To Hollywood. Not, of course, to its Tinsel Town activities, but to how its incredible output was created.

In the beginning there was no film. It's hard to believe today, but in the first decades of Film history the makers were *creating* the art. They did it by using the short subject.

Well into the time that sound was established, Hollywood was producing shorts in abundance. Every great director, not to mention stars, writers, technicians — in fact everyone involved, even producers — were schooled in filmmaking by the short subject.

Film is movement, economy, pace, and brevity. The short form necessitates straightforward, direct, characterisation, story; only the essentials are allowed.

The same is true of the feature. More subtlety and complexity is possible, but the above key elements are still most important.

To train the required personnel, to provide experience without the incredible risk of a feature, we must expand the making of *dramatic* short subjects in Canada.

Our two greatest lacks are writers and producers. If a producer can get his feet wet by gathering together the elements of a short, investors will be happier to see him when he comes calling with his feature packages. If an actor needs experience before a camera, or a writer needs to feel the pace of dialogue and characterisation, seeing his efforts in the short subject actually produced, instead of having a shelf-full of second rate features, will help him and the industry.

Exhibitors would be only too happy to show shorts, considering the grumblings in line-ups over the payment of ever-rising prices for only a feature and sometimes a cartoon.

And apart from gaining the experience, the makers would obtain a track record to boot.

We are not speaking about documentaries — there is ample opportunity to develop skills in this area in Canada today. What we need are *dramatic* shorts, comedies and dramas.

The CFDC should have funds to grant individuals and film courses in universities and community colleges special funds for the making of shorts.

Exhibitors should have some sort of benefit, such a tax refund, for showing them.

The overall objective is to lower the financial risk in this area, so that people will be encouraged to enter it.

And we must counteract the attitude that exhibition of shorts, and therefore producing them, is futile because there is no return at the box office. A profit is not necessary; a loss should be minimal if at all. In this way the shorts will be shown.

It we don't establish some training program on a *practical* level soon, we'll continue to lose our best talent to the U.S. and England, because they know that in those countries they can learn their trades without risking their entire future careers.

This article for Dollars and Sense is reproduced with permission from the Journal of the Producers' Guild of America.

Don Carle Gillette is a veteran film writer and commentator, and former trade paper editor.

DOLLARS AND SENSE The Decline and Fall of Moviegoing

by Don Carle Gillette

What should have been regarded years ago as the most serious threat to the stability of the movie business has become an actuality of alarming proportions — and still the industry has not joined forces and ingenuity to combat it.

This destructive force is the persistent decline in per capita moviegoing.

Why has it been allowed to go on for so long without any effective steps being taken to check it?

Doesn't anybody care?

There are two big, important and potentially powerful trade organizations in the motion picture field — The Motion Picture Association of America, financed by the major producers and distributors, and the National Association of Theatre Owners, embracing the nation's cinema operators. By acting cooperatively they could do what needs to be done to restore public confidence in the movies—primarily by working together in a cleanup campaign that will eliminate the pornographers who have brought disgrace to the screen and alienated millions of moviegoers.

But these two influential organizations keep fiddling while the industry burns. It's incredible that they should be unable or unwilling to get together on a problem of such vital importance to their individual as well as mutual existence.

Let's get down to some facts and figures.

Statistics compiled by the U.S. Department of Commerce and other government agencies, backed up by a number of circuits and independent exhibitors who keep tabs on their operations, reveal that in the 40-year period from 1932 to 1972 the per capita movie attendance in the U.S. dropped at least 50%— despite the greater affluence and increased leisure time enjoyed by the populace. Coincidentally, and adding to the gloomy status, government surveys show that, whereas the American public spent some 22% of its recreation dollar at the movies 40 years ago, the cinemas in this country now are getting only about 5% of that recreation dollar.

Any other industry, charting its trends, progress and operational results, would be panicked into action by such unfavorable figures. But not the movie business. As long as there is enough cash flow to permit the favored few to scoop their handsome emoluments off the top, the men in control don't seem to care about anyone else, especially the industry in general.

So the chart lines keep sinking, operations keep narrowing and the movies keep losing ground as a paid entertainment medium. The cinema means less and less to each new generation because the industry is doing nothing to attract and hold juvenile patrons during their early impressionable years when they form habits and develop interests.

Occasionally, as in 1972, there will be an upturn in the industry's gross income, but it is due mainly to higher admission prices and making pictures at less cost away from Hollywood, so the higher grosses don't signify increased attendance but merely that higher prices are being extracted from patrons — and this in turn means that fewer persons can afford to go to the movies.

In view of all the fuss made during the last few years over the importance of the "youth market," a study of recent motion picture advertising in the big metropolitan newspapers is illuminating.

It is shocking to find that 75% to 85% of the films advertised are suitable — and mostly designated — for adults only. Adding shortsightedness to plain pandering, a large percentage of movie houses make no bones about the fact that they are showing pornographic films. Even the august Los Angeles *Times* is not above running ads with such catchpenny lines as "strictly erotic hardcore," "homosexual films," "super adult erotica," "our new found sensual liberties — without any censorship whatever," "best porno film ever made," "not recommended for women," and other repulsive phrases implying explicit sexual action.

Scores of ads have "For Adult" lines, and the term "hardcore" relating to sex is heavily used along with an increasing number of cinemas labeling themselves "Adult Theatre" — and this includes neighborhood spots where the family attendance potential is considerable, provided the theatre operators show suitable films.

But very few ads label their attractions as suitable for children or the family.

In many cities, either as a bait or because the title of the film is too obnoxious, there are newspaper ads that give only a telephone number to be called for detailed information including subject matter of the film, who's in it (usually no-bodies), location of theatre (or converted hall), price of admission (as high as $5 — hello, suckers), etc.

Can such furtive "underground" entertainment be called suitable for the general public?

All in all, it has become a smelly business, and with bad-taste films taking up such a large amount of the newspapers' movie advertising space there's no way to avoid tainting the ads of clean films appearing on the same pages.

Imagine a fine family picture such as *Sounder* being advertised next to a bunch of pornographic and erotic quickies!

Segregating the professed and obvious hardcore porno and erotic film ads from the other pictures — which has been strongly urged and even demanded in some instances without much cooperation from the newspaper publishers — cannot do much to help the deplorable situation because the vast assortment of sex-film ads, bunched together, still would be a formidable bloc in relation to the other ads.

This sad state of affairs is the result of the industry's lack of leadership and the persistent conflict between the producer-distributor group and the exhibitors. Unified and coordinated action by the MPAA and NATO could have prevented the pornographic film scourge, the almost total loss of product to attract children as the audience of the future, the deglamorizing of movie personalities by the yellow journals and fan magazines, the "Hollywood is dead" propaganda, the scandal-minded gossip columnists including those on a trade paper who bite the hands that feed them, and other activities of the communications media that have contributed to the wrecking of the industry image.

As an example of gossip columnists gratuitously smearing the movie profession, a fan magazine chatterbox who does a daily stint on television recently aired a year-end comment enumerating some of the Hollywood divorces in 1972. She made it appear that marital breakups in the film capital are more numerous than elsewhere — a canard that has been disproved many times. The fact is that one Hollywood divorce receives more publicity — before and after it takes place — than a thousand divorces in other segments of society, including many in the newspaper field that never get into print. What makes it worse for showbusiness is that perhaps half or more of the rumored divorces never take place, but the steady grinding of the rumor mill adds to the public impression.

Without attempting to control freedom of the press, this continual and irresponsible smearing of movie personalities, often damaging their reputations to the extent of having unfavorable effect on their earning power, could be curbed by proper industry action.

A lot of emphasis has been placed by MPAA on fighting censorhip, and there is much crowing whenever a federal, state or local censorship bill is defeated.

Ironically, at much less cost, the industry could solve the censorship problem by getting together and eliminating the causes that arouse censorship agitation — squelching the fast-buck panderers who have been replacing showmanship with smut. Don't say it can't be done. The red-light districts were decimated years ago, and there are perfectly legal ways of harassing stag movies until they no longer find it profitable to louse up a mass entertainment industry.

Only a hardcore program can combat hardcore pornography, but the move can't be made without all-around cooperation. Movie business today is not a new ballgame. It's still the same old game — with a different cast — but it is questionable if many of the new players are qualified and trained to be in it.

The masses will still go for honest heart interest stories, adventure, thrills, excitement, wholesome sentiment and laughter. They have been brainwashed by nudie sex, perversion, drug addiction and overdoses of violence, murder and permissive immorality. It's just as possible to do a reverse brainwashing.

Fundamental human emotions have not changed much, if at all. Nudity and explicit sex are not enough as "plot" even for catchpenny attractions. It's time to reawaken the natural emotions of moviegoers by the kind of screenwriting creativity that gave the public those classic dramatic, comedy and musical productions of the 1930's in particular — the period, incidentally, when Shirley Temple was the darling of the screen in human interest stories which in repeat and re-repeat TV showings today still evoke delight, laughter and tears even in this hardcore sex era.

Speaking of TV, the vast number of diversified video programs suitable for kids, especially on Saturday and Sunday mornings, explains why the home screen has won the big teen and pre-teen audience away from the movies. Saturday kiddie matinees at theatres have all but disappeared. It's no wonder the mass audience is more TV than movie conscious.

There's a big selling job to be done, and it must embrace many levels, starting with the new generation of producers and exhibitors and down the line to the communications media and the vast potential mass of movie-lovers who are now not moviegoers.

Getting the ball rolling calls for unselfish leadership.

Is there a leader in the house?

THE CANADIAN FILM DIGEST RECOMMENDATIONS TO STIMULATE OUR FEATURE FILM INDUSTRY

In the early 60's any suggestion that Canada could have a viable and self-sustaining feature film production industry was treated as a subject for ribald humour. Today, derision has turned to a form of skepticism. Although there has been some marked advancement in the industry, production in Canada is still on a shaky foundation. To date, no Canadian film has measurably penetrated the vital international markets that are crucial to achieve financial success.

The Film Digest has previously taken the position that a quota for Canadian feature films is not practical. A quota for feature films penalizes the exhibitor and does not necessarily earn any additional revenue for the producer since it is axiomatic that no government can legislate public attendance. Canadian feature films which have been acceptable to the public have received wide distribution and good backing from both distributor and exhibitor. Some recent examples might be — "Wedding In White", "Face-Off" and "Rowdyman".

Happily, there is now general acceptance of the idea that there should and could be methods to assist aspiring young producers, directors and others who wish to participate in the production of motion pictures. The Canadian Film Development Corporation has undoubtedly made great contributions in the encouragement of feature film production but the Corporation itself would be the first to admit that a great deal more needs to be done. In an attempt to stimulate discussion and further positive legislation the Canadian Film Digest makes the following recommendations.

I QUOTA FOR SHORT SUBJECTS

There is presently a dearth of short subjects available for exhibition in theatres throughout Canada. In fact many managers are embarassed because of the poor quality of short subjects that they must play or because the short has been repeated on numerous occassions.

Therefore, we recommend a quota be instituted for short subjects. Such a quota has many advantages and will not be resisted or resented by anyone, especially the exhibitor who desires to support Canadian production.

Short subjects are a much less costly proposition as they can be produced in 16mm and blown up to 35mm — if deemed commercial, or even black and white with the right treatment, thereby greatly reducing the ambitious individuals to become involved in film production during the crucial period of their creative development.

In addition it must be understood that few financial men will trust the neophyte. However, the investor may have more confidence backing a man or woman who has produced or directed a number of short films with insight and character, which have had public exposure.

The institution of a quota could begin with a small percentage and gradually increase as production grows to satisfy demand. Certainly this measure would have the co-operation of both the exhibitor and distributor. Presently, in England, in every calendar year exhibitors are required to show British made short subjects during 25% of the total playing time of all shorts shown during the year.

II INCREASED TELEVISION INVOLVEMENT

The word "subsidy" usually raises hackles in the minds of both politicians and the public. However, the CBC is a public corporation that is subsidized annually with millions of dollars of the tax-payer's money. How much of the material produced by the CBC is actually viewed by the Canadian public?

We recommend that the CBC should be "persuaded" under agreed conditions to purchase all Canadian feature films, after theatrical run, at a price based on a minimum scale (probably a percentage of the negative cost) but in any case considerably higher than that which is paid for American or other foreign film.

As a result of these purchases, Canadian films will get more exposure. Greater exposure will lead to greater acceptance with the result that theatrical grosses for Canadian films will increase, as will the demand for Canadian feature films on television. As a further consequence the CTV Network will begin to compete with the CBC for the purchase of television rights.

It is important to note s.3 of The Broadcasting Act declares the Broadcasting Policy for Canada. Section 3(d) states: "the programming provided by the Canadian Broadcasting system should be varied and comprehensive and should provide reasonable, balanced opportunity for the expression of differing views on matters of public concern, and the programming provided by each broadcaster should be of high standard, using predominently Canadian creative and other resources." Section 3(g) states: "the national broadcasting service should . . . contribute to the development of national unity and provide for a continuing expression of Canadian identity."

In light of these sections, we recommend that the CBC make a more determined effort to co-operate in publicizing Canadian films, which would result in a greater awareness by the Canadian audience of every aspect of the industry. This in turn should stimulate an incease in theatre attendance for Canadian films by Canadians.

III ENTERTAINMENT TAX REBATE

The latest Statistics Canada report revealed the following information regarding the amusement tax collected in 1970 from the seven provinces having such a tax. (Approximate figures)

Newfoundland	No Amusement Tax
Prince Edward Island	17,000.00 (Drive-in tax only)
Nove Scotia	370,000.00
New Brunswick	210,000.00
Quebec	3,100,000.00
Ontario	4,750,000.00
Manitoba	450,000.00
Saskatchewan	185,000.00
Alberta	No Amusement Tax
British Columbia	No Amusement Tax

This tax applied to subsidize Canadian film productions would provide substantial benefits to Canadian producers.

We recommend that the entertainment tax of every province be allocated on the basis of the Eady Plan. (For a detailed discussion of the Eady Plan and how a film qualifies see the article on this page.)

At the end of the year, each province would distribute a significant proportion of the tax collected directly to the producer of each qualifying film on a pro rata distribution based on the film's share of the total box office gross of all qualifying films in the province.

The results of such a plan implemented on a national basis, would be to increase production activity enormously since now, the investor would have a realistic opportunity to recapture his investment and would have more than a remote possibility of seeing his film attain a profit based solely on Canadian distribution.

It should also be noted that this plan has the subtle result of inducing non-Canadian films shown in Canada to contribute towards Canadian production.

Of course this plan does not guarantee every Canadian film will be distributed and in turn be entitled to part of the provincial monies. However, incompetence should not be rewarded in any system.

We also recommend that a small portion of the provincial funds be allocated to producers of short subjects, on a forgiveable loan basis, in order to facilitate this area of production in accordance with our earlier recommendation.

We are also in agreement with the report to the provincial government of Ontario in its recommendations that a sum of money be allocated annually for the purposes of script development. This could be accomplished by each province contributing a percentage of the Amusement Tax Fund to the CFDC for its discretionary allocation.

IV CLARIFICATION OF THE TAX POSITION

Recently there has been a great deal of uncertainty prevailing in the private sector in the interpretation of Clause 18, Schedule B of the Income Tax Act.

We recommend that the Department of National Revenue make a definitive statement in respect of the amount of capital cost allowance to be granted to any private film investor either person, partnership or corporation given the various methods employed in structuring a film deal for the purposes of tax benefits.

It has long been established in Canada that high risk investment should be encouraged by means of tax incentives. There has always been a sound logic behind such legislation because of the necessity to attract capital investment in industries essential for the future growth and development of the country. Motion pictures have the potential of being one of the largest foreign currency earners in our economy. A successful Canadian film industry would carry with it benefits for the economic strength of Canada far in excess of the annual tax allowances, claimed by the unsuccessful producer. In fact, a report given to the Federal government showed conclusively that the tax revenues generated by motion picture production would be greater than the tax concessions claimed by producers. This is a situation in which everybody gains and nobody loses but our legislators have yet to act.

CONCLUSION

Politically and sociologically there can be no more powerful representatives than cultural expression through feature film. It has seldom been denied that the United States secured and exercised a tremendous influence on the world through its exploitation of motion pictures. Not all of this influence has been good but nevertheless the economic backlash has been greatly to the benefit of the people of the U.S.A.

The next decade will be crucial if we are to take our place as one of the major motion picture producing nations of the world. The opportunity is there. It is for that reason that we present our proposals in the hope that our representatives in both provincial and federal legislatures will grasp the opportunity for the benefit of us all.

Britain's Eady Plan and how we can apply it

In 1950, arrangements were concluded between the principal trade associations in the British film industry to provide for a levy on cinema takings in Britain for the benefit of British film production. The negotiations leading up to these agreements were conducted with the help of Sir Wilfrid Eady of the Treasury, and the scheme was generally known as the "Eady Plan". Exhibitors agreed to pay one farthing into the British Film Production Fund for every cinema seat sold at prices in excess of 3d. The proceeds were distributed to makers of British films in direct proportion to the films' earnings in Britain.

Although sponsored by the Government, this scheme continued to be operated by the industry itself on a voluntary basis until the statutory British film levy was introduced in October, 1957, following closely the lines of the former voluntary Eady scheme.

The levy is collected from cinemas by the Department of Customs and Excise. The rate of the levy is fixed by the Board of Trade by Regulations which have to be approved by Parliament before they can come into effect. It is also laid down in the Cinematograph Films Act that the total annual sum must not be less than 2 million pounds, nor more than 5 million pounds (except that for the first year only, it was stipulated that the amount should be approximately 3¾ million pounds).

The present rate of the levy is one-ninth of the amount by which cinema seat prices exceed 11d. There are provisions whereby certain small cinemas are exempt from payment.

The levy is paid by Customs to the British Film Fund Agency, which is a statutory body appointed by the Board of Trade. With the approval of the Board, an annual sum is paid as a grant to the Children's Film Foundation for the production of children's films. The remainder of the levy is distributed by the Agency to British films in proportion to earnings in the United Kingdom, with certain exceptions (i.e. films with labour costs not exceeding 25,000 pounds).

These exceptions are that the earnings of shorts films and low cost films are multiplied 2½ times before calculating their share of the levy, and the earnings of newsreels are multiplied by 2 before calculating their share.

Therefore, in keeping with the Eady Plan, a Canadian feature film would have to satisfy the following requirements in order to share in the Amusement Tax Fund as outlined above.

1) The film must have been made by a citizen of the British Commonwealth or by a company the majority of whose directors must be citizens of the British Commonwealth.

2) The film studio, if any, used for shooting the picture or recording the sound of any part of the film, must be situated in a Commonwealth country.

3) Not less than 75% of the cost of labour, of persons *directly* engaged in the making of the film must have been paid, whether by the maker or any other person, to a citizen of the British Commonwealth. Before calculating this percentage of labour costs, the salary of any one person who was not a citizen of the British Commonwealth, may be excluded. Alternatively, in respect of a film where total labour costs amount to not less than $100,000, and its labour costs per minute are at least $1,200, the salaries of any two persons not citizens of the British Commonwealth, one of whom must be engaged as an actor or actress and in no other remaining labour cost must have been paid to citizens of the British Commonwealth.

Note: "Labour costs" mean the total amount of the payments, other than copyright payments unless they are for the copyright in a work created for the purpose of its use or services *"directly engaged in the making of the film"*, other than persons engaged in a clerical capacity.

It *includes*, however, the executive producer, still photographers, and production and studio managers.

It *excludes* all clerks and typists, legal, publicity and transport staff not of an administrative character.

4) A film may qualify so long as no more than 7½ percent of its total playing time has been shot in a studio outside Canada.

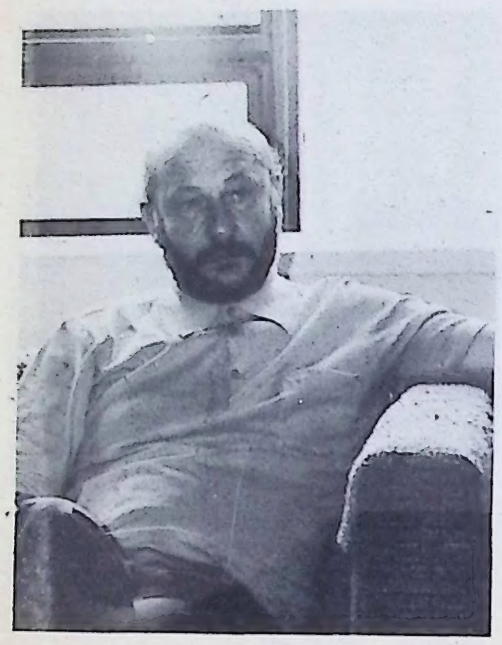
5) A film must be made in widths exceeding 16 mm.

PRE-VIEW is found on page 7 for this month only

VISITORS:

Passing through Toronto

Actress Olivette Thibault met the audience for a special screening of Claude Jutra's NFB film Mon Oncle Antoine at the Ontario Film Theatre.



Donald Pleasance joined director Gerald Potterton for the Mutual release The Rainbow Boys at the Toronto opening.

Daryl Duke attended the Toronto opening of hi. Cinerama-Ambassador release Payday.

Director Francis Mankewicz attended the English Canadian premiere of his film Le Temps D'une Chasse, an NFB production.

Lost Horizon producer Ross Hunter met the press at a special lunch given at the Sutton Place hotel.

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RESULTS
OF IMPORTANT SURVEY
JUST IN!

An exhausted survey among the owner and president of Quinn Laboratories, Mr. Findlay J. Quinn respectively, has just been digested by the computers, wheezing, hissing and zapockating.

The key question in sub-section 18C, namely #319 a, b, c, & d, ran as follows:

"*What, in your unprejudiced opinion, is the overwhelming causative factor in the unprecedented success of your film laboratory;* (a) *because your people care more*, (b) *that your technological advances, both* (b1) *chemical and* (b2) *mechanical, have revolutionized film processing*, (c) *that your* (c1) *size and* (c2) *ultra-modern procedures have resulted in* (c3) *faster,* (c4) *more accurate customer servicing, and that*, (d) *if given half a chance, you will do even better?*"

In a firm, clear and unequivocal gurgle, the computer printed out Mr. Quinn's retort:

"I like your style!"

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PRE-VIEW:

Movies to be released Easter to Mid-May

ACE ELI AND RODGER OF THE SKIES

Distributor: Twentieth Century-Fox.

Cast: Cliff Robertson, Pamela Franklin, Eric Shea, Rosemary Murphy.

Credits: Producers: Robert Fryer and James Cresson. Director: John Erman. Screenplay: Claudia Salter.

Story: A World War I pilot likes to remember himself as a hot shot and trouble adjusting to the realities of life in a peacetime society when the hero image begins to fade.

BAXTER

Distributor: National General.

Cast: Patricia Neal, Jean-Pierre Cassel, Britt Ekland, Lynn Carlin, Scott Jacoby.

Credits: Director: Lionel Jeffries. Producer: Arthur Lewis. Executive Producers: Howard G. Barnes and John L. Hargraves. Screenplay by: Reginald Rose. Film Editor: Teddy Darvas.

Story: Twelve year old Roger Boxter is uprooted from his California home by the divorce of his parents. His mother takes him to live with her in London where she hopes to build a new life for herself.

BONNIE'S KIDS

Distributor: Ambassador Film Distributors Limited.

Cast: Tiffany Bolling, Steve Sandor, Robin Mattson, Scott Brady, Alex Rocco.

Credits: Written and Directed by: Arthur Marks. Executive Producer: William Silberklett. Producer: Charles Stroud. Assistant Director: Dave Marks. Film Editor: Richard Greer.

Story: Two sisters kill their stepfather and leave for their wealthy uncle. The oldest sister and her boyfriend become entangled in a financial heist resulting in the uncle and his associates pursuing the two and the loot.

BROTHER SUN SISTER MOON

Distributor: Paramount Pictures.

Cast: Graham Faulkner, Judi Bowker, Alec Guinness, Leigh Lawson, Kenneth Cranham, Michael Feast.

Credits: Director: Franco Zeffirelli. Screenplay: Suso Cecchi D'amico, Kenneth Ross, Lina Wertmuller, Franco Zeffirelli. Music: Donovan. Photography; Ennio Guarnieri. Production Designer: Lorenzo Mongiardino. Producer: Luciano Perugia. Editor: John Rushton.

Story: The story of the life of St. Francis of Assisi who grows up in wealth and splendor. He makes a complete change, renounces all his worldly goods, and becomes a monk.

CHARLEY AND THE ANGEL

Distributor: Bellevue Film Distributors.

Cast: Fred MacMurray, Cloris Leachman, Harry Morgan, Kurt Russell.

Credits: Screenplay: Roswell Rogers. Producer: Bill Anderson. Director: Vincent McEveety. Music: Buddy Baker.

Story: A poignant comedy set in the charm of the 1930's era, when Roosevelt was President, the Shadow and the Lone Ranger could be heard righting wrongs on the radio, and a loaf of bread was 5c. The film is about stodgy, but basically good man who learns how to live with the guidance of an angel.

"CHARLIE ONE-EYE"

Distributor: Paramount pictures.

Cast: Richard Roundtree, Roy Thinnes, Nigel Davenport.

Credits: Director: Don Chaffey. Executive Producer: David Frost.

Producer: James Swann. Lighting Cameraman: Kenneth Talbot. Associate Producer: Tim Hampton.

Story: A saga about a world of violence and the men who generate it and are ultimately destroyed by it.

CINDERELLA

Distributor: Bellevue Film Distributors.

Credits: Production Supervision: Ben Sharpsteen. Directors; Wilfred Jackson, Hamilton Luske, and Clyde Geronimi. Directing Animators: Eric Larson, Milt Kahl, Frank Thomas, John Lounsberry, Marc Davis, Les Clark.

Story: The re-release of one of the score of Disney animation classics, based on the French version of the rags to riches fairy tale written by Charles Perrault over three hundred years ago.

CLASS OF '44

Distributor: Warner Bros.

Cast: Gary Grimes, Jerry Houser, Oliver Conant, William Atherton, Sam Bottoms.

Credits: Producer and Director: Paul Bogart. Executive Producer: Harry Keller. Written by: Herman Raucher. Director of Photography: Andrew Laszlo. Editor: Michael Hoey. Music: David Shire.

Story: The same Terrible Trio in the "Summer of '42" return once more. The film focuses on the funny, sad, nostalgic, yet pertinent story of three boys graduating from high school to face a world jarred from normalcy by a war.

CRIES AND WHISPERS

Distributor: International Film Distributors.

Cast: Harriet Anderson, Liv Ullman, Ingrid Thulin, Kari Sylwan.

Credits: Written, Directed and Produced by Ingmar Bergman.

Photography: Sven Nykvist; Sets and Costumes: Marik Vos.

Story: The relationship of four sisters at the turn of the last century.

THE DISCREET CHARM OF THE BOURGEOISIE

Distributor: Twentieth Century-Fox.

Cast: Fernando Rey, Delphine Seyrig, Stephane Audran, Bulle Ogier, Jean-Pierre Cassel.

Credits: Director: Luis Bunuel. Story and Screenplay: Luis Bunuel and Jean-Claude Carriere. Photography: Edmond Richard. Editor: Helen Plemiannikov.

Story: A surrealistic romp involving the madcap escapades of six people who are prevented by a series of extraordinarily funny mishaps from taking dinner together.

THE EFFECT OF GAMMA RAYS ON MAN IN THE MOON MARIGOLDS

Distributor: Bellevue Film Distributors.

Cast: Joanne Woodward, Roberta Wallach, Nell Potts, Judith Lowry, Michael Kearney, Roger Serbagi.

Credits: Producer: John Foreman. Director: Paul Newman. Screenplay by: Alvin Sargent. Director of Photography: Adam Hollender.

Story: A searing and compassionate study of a widow's struggle to prevent a retreat from life as she tries to raise two teenage daughters.

FAMILY HONOR

Distributor: Ambassador Film Distributors.

Cast: Antony Page. James Reyes, Vera Visconti, Dick Casel, Lauren Simon.

Credits: Producer: Louis Pastore. Associate Producer: James Gould. Director: Clark Worswick. Assistant Director: Steven Cohen. Editor: Joseph Weintraub.

Story: The story of a young cop who must preserve the honor of his family by killing the underworld mobsters who killed his father.

5 FINGERS OF DEATH

Distributor: Warner Bros.

Cast: Lo Lieh, Wang Ping, Wang Chin-Hsun, Tien Feng.

Credits: Producer: Run Run Shaw. Director: Cheng Chang Ho. Screenplay: Chiang Yang. Music: Wu Ta-chiang.

Story: Samurai swords and the Chinese have arrived in a film that deals with revenge with nothing but lethal-trained fists schooled in the martial arts.

continued on page 9

FAMOUS PLAYERS

AND ASSOCIATES ARE PLANNING AND BUILDING NEW THEATRES WITH CONFIDENCE IN OUR INDUSTRY'S FUTURE .....

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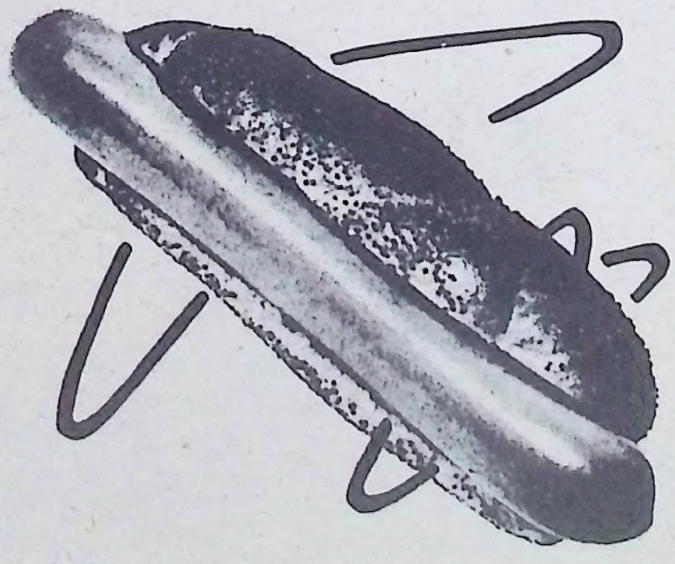

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PRE-VIEW (cont'd)

GODSPELL

Distributor: Columbia Pictures.

Cast: Victor Garber, David Haskell, Jerry Sroka, Lynne Thigpen, Katie Hanley, Robin Lamont, Gilmer McCormick, Joanne Jonas, Merrell Jackson, Jeffrey Mylett.

Credits: Producer: Edgar Lansbury. Director: David Greene. Screenplay: John-Michael Tebelak and David Greene. Music: Stephen Schwartz. Choreographer: Sammy Bayes.

Story: The smash off-Broadway musical has been filmed in a wide variety of New York locations. The film version of the long-running hit features most of the original cast members.

THE GOSPEL ROAD

Distributor: Twentieth Century-Fox.

Cast: Robert Elfstrom, June Carter Cash, Larry Lee, Paul Smith, Alan Dater, Robert Elfstrom, Jr.

Credits: Producers: June and Johnny Cash. Director: Robert Elfstrom. Music: Larry Butler. Written by: Johnny Cash and Larry Murray. Editor: John Craddock.

Story: A musical story of Jesus, filmed entirely in Israel and narrated and sung by Johnny Cash.

HIGH PLAINS DRIFTER

Distributor: Universal Pictures.

Cast: Clint Eastwood, verna Bloom, Mariana Hill, Mitchell Ryan, Jack Ging.

Credits: Executive Producer: Jennings Lang. Producer: Robert Daley. Director: Clint Eastwood. Written by: Ernest Tidyman. Director of Photography: Bruce Surtees. Editor: Ferris Webster.

Story: The Stranger protects a community against three gunmen.

HITLER: THE LAST TEN DAYS

Distributor: Paramount Pictures.

Cast: Sir Alec Guinness, Simon Ward, Doris Kunstmann, Adolfo Celi, John Bennett.

Credits: Director: Ennio de Concini. Art Director: Roy Walker. Script: Maria Pia Fusco, Wolfgang Reinhardt and Ennio de Concini.

Story: "Hitler: The Last Ten Days" brings to dramatic cinematic life the explosion — charged period in world history when Adolf Hitler realized that his mad vision of world domination would not be.

LUDWIG

Distributor: MGM.

Cast: Helmut Berger, Romy Schneider, Trevor Howard, Umberto Orsini, Marc Porel.

Credits: Producer: Ugo Santalucia. Director: Luchino Visconti.

Story: The story of the mad King Ludwig of Bavaria.

MOONSKIN

Distributor: Astral Communications.

No information available.

THE NELSON AFFAIR

Distributor: Universal Pictures.

Cast: Glenda Jackson, Peter Finch, Michael Jayston, Anthony Quayle, Dominic Guard.

Credits: Producer: Hal Wallis. Director: James Cellan Jones. Screenplay: Terrence Rattigan. Photography: Gerry Fisher. Editor: Anne Coates.

Story: Based on the play "A Bequest to the Nation" the film deals with Admiral Lord Nelson his relationship with Lady Hamilton and Nelson's final confrontation at sea with Villeneuve.

THE PORNBROKERS

Distributor: Astral Communications.

No information available.

SCORPIO

Distributor: United Artists.

Cast: Burt Lancaster, Alain Delon, Paul Scofield, John Colicos.

Credits: Screenplay: David Rintels and Gerald Wilson. Story: David Rintels. Music: Jerry Fielding. Producer: Walter Mirisch. Director: Michael Winner.

Story: A film of internation intrigue, with the C.I.A. matching wits and murder with the Russian KGB secret service in Washington, Vienna and Paris.

THE SINGLE GIRLS

Distributor: Ambassador Film Distributors.

Cast: Claudia Jennings, Jean Marie Engels, Cheri Howell, Joan Prather, Greg Mullavey, Ed Blessington.

Credits: Produced and Directed by: Ferd and Beverly Sebastian. Screenplay: Ann Cawthorne. Associate Producer: Dorothea Petrie.

Story: While at an encounter session, four single girls find in their midst a psychopathic killer searching for a new kind of high.

THE SISTERS

Distributor: Astral Communications.

No information available.

THE SOUL OF NIGGER CHARLEY

Distributor: Paramount Pictures.

Cast: Fred Williamson, Denise Nicholas, D'Urville Martin.

Credits: Producer and Director: Larry Spangler.

Story: "The Soul of Nigger Charley" continues the rugged adventures chronicled in "The Legend of Nigger Charley," about the saga of a black escaped slave who rides the Western plains.

SOYLENT GREEN

Distributor: MFM

Cast: Charlton Heston, Leigh Taylor-Young, Paula Kelly, Edward G. Robinson, Chuck Connors, Joseph cotten, Brock Peters, Stephen Young.

Credits: Screenplay: Stanley Greenberg. Producers: Walter Seltzer and Russell Thacher. Director: Richard Fleischer.

Story: In the year 2022 food and life are rationed.

SUMMER LUST

Distributor: Astral Communications.

No information available.

THIS IS CINERAMA

Distributor: Ambassador Films.

The original feature narrated by Lowell Thomas returns to the screen.

TWO PEOPLE

Distributor: Universal Pictures.

Cast: Peter Fonda. Lindsay Wagner. Estelle Parsons. Alan Fudge. Philippe March.

Credits: Producer and Director: Robert Wise. Written by: Richard De Roy. Director of Photography: Henri Decae. Art Director: Henry Michelson. Set Director: Eric Simon. Film Editor: William Reynolds. Assistant Director: Denis Amar.

A Universal-Filmakers Group Picture.

Story: The agony of a young American who is a deserter from Viet Nam and his decision to either return to the States where he will be courtmartialed or remain in Paris with a woman whom he is in love.

"THE VAULT OF HORROR"

Distributor: Ambassador Film Distributors.

Cast: Daniel Massey, Anna Massey, Michael Craig, Edward Judd, Curt Jurgens, DSawn Addams, Terry-Thomas, Glynis Johns, Tom Baker.

Credits: Producers: Max Rosenberg and Milton Subotsky. Executive Producer: Charles Fries. Screenplay: Milton Subotsky. Director: Roy Ward Baker. Director of Photography: Denys Coop. Editor: Oswald Hafenrichter.

Story: Following in the highly successful tradition established in "The House that Dripped Blood", "Asylum" and "Tales From the Crypt". The new film again combines separate but related stories that set out the terrify and surprise.

WALKING TALL

Distributor: Ambassador Films.

Cast: Joe Don Baker, Elizabeth Hartman.

Credits: Executive Producer: Charles Pratt. Director: Phil Karlson. Producer and Screenwriter: Mort Briskin.

Story: A Tennessee sheriff cleans up a town, 1972-style.

WICKED, WICKED

Distributor: MGM.

Cast: David Bailey, Tiffany Boling, Randolph Roberts, Scott Brady, Edd Byrnes, Diane McBain.

Credits: Writer, Producer, and Director: Richard L. Bare. Executive Producer: William Orr. Director of Photography: Frederick Gately. Editor: John Schreyer.

WOMEN IN CHAINS

Distributor: Astral communications.

No information available.

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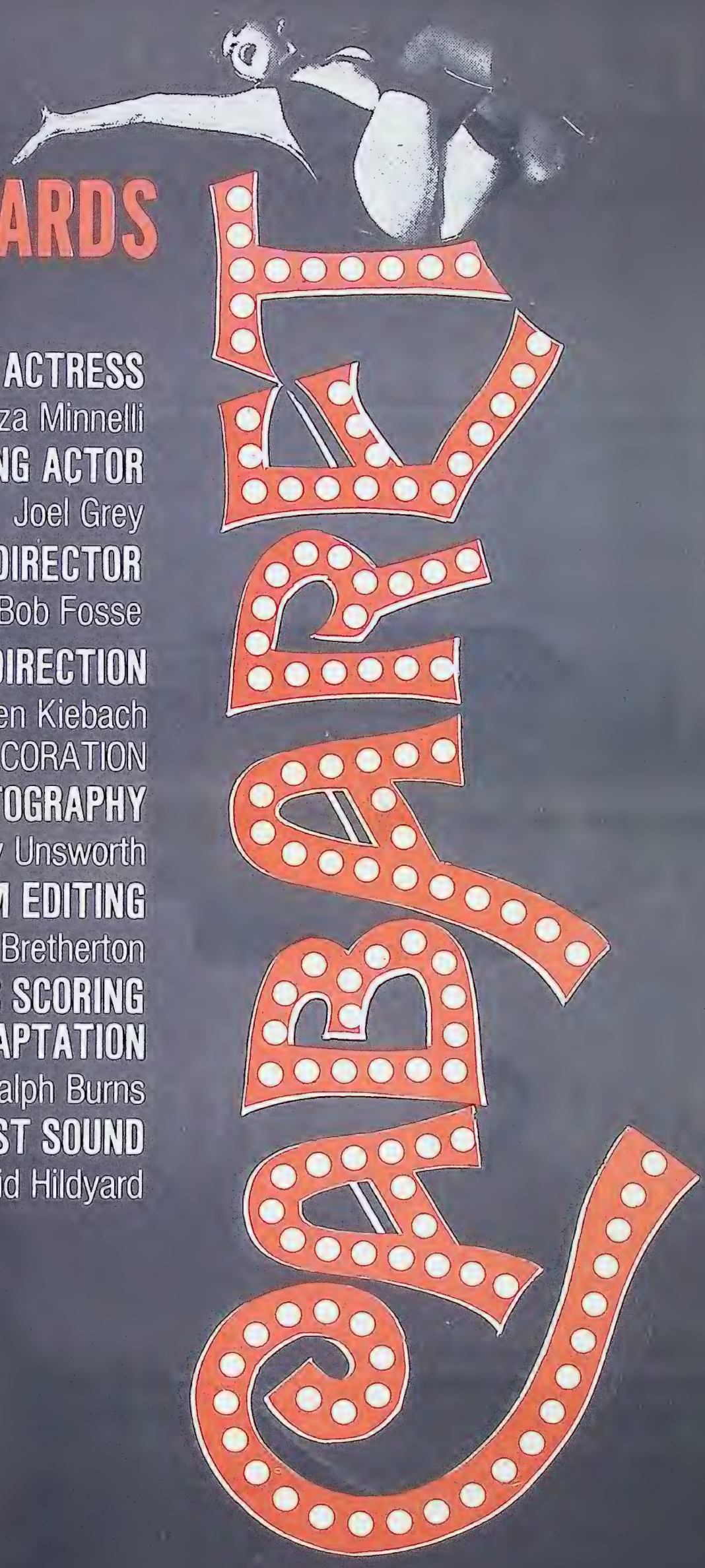

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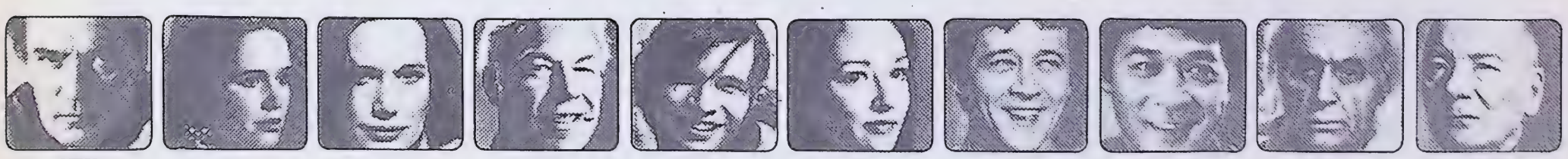

starring PETER FINCH as Richard Conway
LIV ULLMANN as Catherine
SALLY KELLERMAN as Sally Hughes
GEORGE KENNEDY as Sam Cornelius
MICHAEL YORK as George Conway
OLIVIA HUSSEY as Maria
BOBBY VAN as Harry Lovett
JAMES SHIGETA as Brother To-Lenn
and CHARLES BOYER as the High Lama
and JOHN GIELGUD as Chang

Screenplay by LARRY KRAMER / Based on the novel by JAMES HILTON / Music composed and conducted by BURT BACHARACH / Musical numbers staged by HERMES PAN / Costumes Designed by JEAN LOUIS / Associate Producer JACQUE MAPES / Produced by ROSS HUNTER / Directed by CHARLES JARROTT

PANAVISION®

Gerald Potterton Moves into Features

Gerald Potterton sits quietly in the hotel room, his voice soft and sometimes even barely audible. He's tired from running the Toronto-Vancouver premiere route, but from time to time a twinkle appears in his eye and you know he could be the life of the party. Or, to use a better word, entertaining.

Entertaining is what films are all about for Potterton. "I'm interested in the entertainment business," he says. "There's a terrific shortage of films which can be seen by a cross-section of the public."

And latest effort — The Rainbow Boys — qualifies for that designation. It's also his first live-action writing and directing effort. "I wanted to tackle something that would be seen by a lot of people. I had just finished a two-year animation project and I felt I wanted the challenge to sustain a story for a feature length."

The three characters, Donald Pleasance as a grizzly old prospector, Kate Reid as the lady, and Don Calfa as the Kid make up a tight controllable group, a situation Potterton wanted. Actually the film first came to him five years ago when he was in British Columbia.

He met an old man somewhat like the Pleasance character. "And it was the time of things like Easy Rider, there were a lot of kids around. So I got the idea of these two men, very different yet very similar, and this woman who acts as sort of a buffer or catalyst between them.

"I commissioned scripts, but they were a collection of cliches. So finally I had to write it myself, for better or for worse."

Money was the next problem. "It was a good budget, not huge but good. I went to the CFDC and they accepted the script, but with reservations. They said it had better have good acting and be well made! Well, what else? That's like saying you should expose film. And they knew the cast. I guess they didn't have much faith in me as a director."

He says it with a sigh, remembering all the government melieu he escaped from in 1967 when he left the NFB. "I had stretched my limit there, and besides it was EXPO year and the place was claustrophobic with the federal presence. Not so much in the administration, but in the creation area. Unless you're Norman MacLaren, living in your own world, it was stifling.

"Now it's got to the point where huge numbers of people will work on films for three years and they aren't even finished. They should set up a bonus system or something. I left the Board three times during my time there. I could come back after years and someone would say 'You've been away for a month, ay'; it was not right for me.

It was seeing an NFB film that brought Potterton to Canada originally in 1954. "I saw one at home and thought it might be nice to work there. I came to Montreal without any notice and was hired. That lasted until 1967, but I left for three periods during that time. Once I did the Madison Avenue route, director of an animation studio, money and so on. But I made a choice — either freedom and one third the money, or lots of money. I went back to the Film Board."

Until 1967 when he and two others formed Potterton Productions. He was working out of his apartment and got an assignment. Today the firm employs two dozen. "You've got to watch that you don't get too big. The scale of your operation gives you the freedom to hire the people you want to. I believe fully that you've got to have very good people and a very good crew on any project."

But where do these people come from? "Right now in Canada we need writers and directors. But it isn't the case only here. I was in Hollywood recently and a fellow at Disney's told me they can't get anyone top-notch in animation. No young people are going into it. I guess it's because attitudes have changed. Now everyone wants to just go off and make small personal films.

"But we're a huge country with very few people. It's strange, though, that no English Canadian film has ever taken off. That's what we've got to learn, how to design a film to be shown in every English-speaking country. We get a lot of scripts sent to us. One was a beautiful story set on the Prairies. It should be made by Bergman. But if it were made here all that would be said is that we've taken on too much, because of the type of film it is.

"The Rowdyman, if it were American-made, may not be a better film — in fact it'd probably be worse — but they'd push it. That's what we need, publicity. There's no unit publicist or still photographer on films here. At least the Rainbow Boys, the way Mutual is handling it, will be known about. Then if it flops, it's because it's awful. You can't rely on a few critics and columnists to do the necessary pushing."

The critics themselves astonish Potterton. He wonders how they come to write as they do. "Of course, you put yourself on a chopping block every time you make a film. I don't mind that. But when they write as if it's a vendetta! I don't know why. One critic in Vancouver wrote that The Rainbow Boys was the following: it was heavily disguised that the film was shot in Vancouver area. What does he mean? There's beautiful mountains, okay, but what you're interested in is the people. So what if it had been shot anywhere? Personal criticism doesn't bother me when it's face to face, but you never see them."

What interests Potterton now, though, is the great response the public gave to The Rainbow Boys in the Vancouver area. Plus his soon-to-be-released animated feature, Tiki Tiki.

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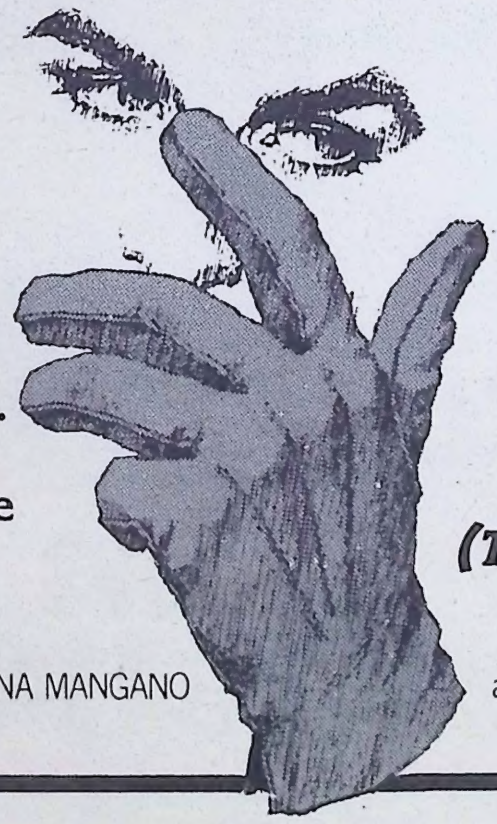

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International Scenes

People, Places, Events from Around the World

Obscenity continues to be number one in the U.S. Deep Throat has been cut, but more than that, newspapers are starting to refuse ads for R rated films. And the FBI is investigating porno distribution and exhibition in New York .... Nixon, in his usual subtle way, has done it again. On the eve of a Supreme Court obscenity case ruling, he has handed down his own revised obscenity definition. No mention is made of community standards, but only a reference to depiction of sexual intercourse unless it is necessary.

And in the wake of Metro Toronto's Morality Squad's stupid removal of Xaviera Hollander's books from sale, her co-author Robin Moore has sent a law-suit threatening letter to a producer why says he will make a pic called the Unhappy Hooker.

Edward G. Robinson's personal art collection was bought at probate sale for $5,125,000. Purchaser was a New York gallery.

Urgent: **The Advertising Film Festival** to be held in Cannes June 18-25 has no Canadian entries. The deadline is NOW

More on festivals: Budapest will host the International Sporting-Film Festival May 15-20 .... Spain's **Valladolid** Film Festival has asked for Mark Robson's Universal pic Limbo as an American entry .... The Effect of Gamma Rays on Man-in-the-Moon Marigolds has been invited to **Cannes** ....

Runs: U.S. box office was up 6% for January-February this year ... record holder for the longest run, and still going strong, is Philippe de Broca's **King of Hearts.** It has played for 110 continuous weeks at the 150 seat Central Square Cinema in Cambridge Massachusetts. Gross so far is $220,950.

Unknown runs: The National Conference of Motion Picture and Television Unions has called upon President Nixon to declare Hollywood an unemployment disaster area. And Los Angeles city council should reject any application by a film company to have property re-zoned to something potentially more lucrative.

Frank Sinatra should know about lucrative. MGM has offered him $500,000 to appear opening week at their Grand Hotel in Los Vegas. Also tapped was **Bob Hope** with a five year, five million dollar contract to appear for four weeks each year. That's $250,000 a week.

Allied Artists completed a complex seven million dollar deal to obtain distrib rights to the Steve McQueen-Dustin Hoffman pic **Papillon.**

Fox has announced plans for a $17 million complex of seven theatres to be built in Sydney, Australia. To be called Hoyts Cinema Centre, it will seat a total of 4,300 in theatres ranging in size from 330 to 940 seats each.

The **Information Film Producers of America** 14th Annual Conference will be held October 31 to November 4 at the Riviera Hotel, Palm Springs California .... The **University Film Study Centre** has announced a symposium on the Coming of Sound to the American Film, 1925-40. Scene will be the George Eastman House in Rochester from October 19-22. Guests will be Dr. Raymond Fielding, composer Bernard Herrman, Gerald Noxon, critic Richard Schickel.

Warner Brothers will be honored by the American Film Institute in the Fall on the occasion of the film company's 50th anniversary.

China has purchased its first Western-made films, four in number. They include The Sound of Music and Tora, Tora, Tora .... The Australian government has lifted its ban on the MGM pic Skyjacked.

Alfred Hitchcock has been ordered to pay $31,000 in damages to a French playwright over the use of the name Frenzy. Playwright had a successful play just after World War Two by that name, and won't allow it to be used again in France.

Obituaries: Noel Coward, wit, actor, director, writer, composer, and a personification of some of the best culture of this century .... **Ken Maynard,** 77, one of the first western stars. A real-life trick rider, he appeared in the last performance of Buffalo Bill's wild west show. Spotted in a circus, he went to Hollywood where he appeared in 300 films from 1924-48. His white hat was a symbol of purity.

Linda 'Deep Throat' Lovelace has signed for the lead in a German pic about voodoo-witchs ... her co-star in the sequel to Deep Throat is David Davidson. He once played one of the Trapp children in The Sound of Music. He will stay dressed in pic.

More casting: Terry-Thomas does the voice for Sir Hiss, Prince John's slippery snake counsellor in Disney's animated animal Robin Hood .... **Gene Hackman** will again play Eddie Egan in a further French Connection to be filmed in France. Belmondo will help out .... **Burt Reynolds** will film a sequel to Shamus ....

Diana Ross has signed for two more pics with Paramount .... **Billy Dee Williams** will play Nat King Cole for Berry Gordy and Paramount .... **Peter Finch** and **Liv Ullman** will be reunited, as they used to say, for The Abdication for Warner Brothers .... **Katharine Hepburn** has finally agreed to play the lead in The Glass Menagerie. She refused before beause Laurette Taylor's vivid performance was too insurmountable ....

Ingrid Bergman has announced she will retire from films after one more; she says her appeal has waned. She'll concentrate on stage activities .... **Michael Caine** will star in Don Siegel's Drabble for Universal. Pic is based on novel Seven Days to a Killing .... Paramount has distrib rights for North America for Hillard Elkins' **The Doll House** .... Dino de Laurentiis wants **Liv Ullman** for the part of Madame Bovary.

Ralph Bakshi, maker of Fritz the Cat, has teamed with **Albert S. Ruddy** to make Coon Skin, the first black animated cartoon for Paramount.

A Maryland politician wants all **Jane Fonda's** films banned from the state because she has contributed to "weakening the bonds of our civilization."

And the **Transamerica logo** will not appear on any United Artist release that carries an X or R rating.

OSCARS (cont'd)

Best Achievement in Directing: Bob Fosse, Cabaret.
Best Screenplay — based on material from another medium: Mario Puzo and Francis Ford Coppola, The Godfather.
Best Story and Screenplay — based on factual material or material not previously published or produced: Jeremy Larner, The Candidate. A Redford-Ritchie Production, Warner Brothers.
Best Achievement in Art Direction: Rolf Zehetbauer and Jurgen Kiebach. Set Direction by Herbert Strabl. Cabaret.
Best Achievement in costume design: Anthony Powell, Travels with My Aunt. Robert Fryer Productions, MGM.
Best Achievement in cinematography: Geoffrey Unsworth, Cabaret.
Best Achievement in film editing: David Bretherton, Cabaret.
Best Achievement in Sound: Robert Knudson and David Hildyard, Cabaret.
Best original dramatic score: Charles Chaplin, Raymond Rasch, and Larry Russell, Limelight. A Charles Chaplin Production, Columbia.
Best Scoring: Adaptation and Original Song Score: Ralph Burns, adapter, Cabaret.
Best Song: The Morning After, The Poseidon Adventure, An Irwin Allen Production, Twentieth Century-Fox.
Best Achievement in Documentary production: Short Subject: This Tiny World. A Charles Huguenot van der Linden Production. Charles and Martina van der Linden, producers.
Best Achievement in documentary production: Short Subject: This Tiny World. A Charles Huguenot van der Linden Production. Charles and Martina van der Linden, producers.
Best Achievement in short subjects: Animated: A Christmas Carol. A Richard Williams Production, American Broadcasting Corporation. Company Film Services. Richard Williams, Producer.
Best Achievement in Short Subjects: Live Action: Norman Rockwell's World ... An American Dream. A Concepts Unlimited Production, United Artists. Richard Barclay, Producer.
Best Foreign Language Film of the Year: The Discreet Charm of the Bourgeoisie. A Serge Silberman Production (France).
Special Award for achievement in Special Visual Effects: The Poseidon Adventure.
Special Oscar for his contributions to the industry: Edward G. Robinson.
Special Award for Enlightened Labour Relations: Charles Borin.
The Jean Hersholt Humanitarian Award: Rosalind Russell.
Special Salute: Walt Disney Productions' 50th Anniversary.

DIRECTORS' GUILD MEETS; ELECTS NEW EXECUTIVE

The **Directors' Guild** has elected a new executive. Peter Pearson is President, 1st V-P is John Trent, 2nd V-P is Peter Carter, Secretary is Sam Jephcott, Treasurer is Elizabeth Butterfield, National Executive secretary is Evelyn McCartney, Officers are Don Wilder, Syd Banks, Julius Kohany, Robert Schulz, Jim Margellos, Richard Gilbert; Montreal Rep is Wally Gentleman, West Director is Robert Linell, West Local Business Rep is Keith Cutler, Ottawa Rep is Monroe Scott.They were chosen at the annual meeting. Other matters included deciding not to raise rates in the face of IATSE's recent raise, and the immigration and tax situations were discussed.

CANADIAN BOX OFFICE STATISTICS

DISTRIBUTOR	FILM	CITY	THEATRE(seats)	LENGTH OF RUN	TOTAL GROSS
Astral	Charlotte's Web	Toronto	Multiple	2 wks	48,000
	Carry on Around the Bend	Vancouver	Vogue (1234)	2 wks	16,000
		Victoria	Odeon No. 2	1 wk	7,000
	Love Swedish Style & Runaway	Ottawa	Odeon Mall	2wk	18,000
Cinepix	Cabaret	Toronto	Multiple	4 days	20,200
		Ottawa	Nelson (799)	4 days	7,000
		Hamilton	Towne (610)	4 days	5,000
		Montreal (426)	Cote des Neiges No. 2 8,000	4 days	
		Winnipeg	Towne (662)	4 days	3,000
		Edmonton	Avenue (658)	4 days	4,200
		Calgary	Calgary Place (664)	4 days	5,300
		Victoria	Fox (447)	4 days	3,500
		Vancouver	Bay (499)	4 days	6,800
			Delta Drive-In	4 days	3,000
Columbia	Lost Horizon	Toronto	Carlton (2186)	3 wks	74,000
	Shamus	Toronto	Hyland No. 1 (800)	2 wks	3,000
MGM	Slither	Toronto	Uptown No. 1 (949)	1½wks	23,500
	Gone With the Wind	Toronto	Capitol (822)	6 wks	42,000
		Montreal	Van Horne (818)	4 wks	22,000
	Travels With My Aunt	Toronto	Uptown No. 3 (408)	14 wks	110,000
Mutual Films	Rainbow Boys	Vancouver	Lougheed No. 2 (294)	1 wk	3,800
Paramount	Lady Sings the Blues	Toronto	Multiple	20 wks	335,000
		Ottawa	St. Laurent	6½wks	35,000
		Winnipeg	Garrick No. 1 (618)	6½ wks	41,000
		Montreal	Cote des Neiges No. 1 (721)	7½ wks	43,000
	Save the Tiger	Toronto	Towne (674)	6½ wks	80,000
		Montreal	Westmount (700)	6 wks	33,000
		Winnipeg	North Star No. 1 (689)	4 wk	16,000
	Caesare and Rosalie	Montreal	Cremazie (710)	6½ wk	68,000
		Quebec City	dauphin (623)	3½ wk	34,000
	Godfather	Toronto	Multiple	6 days	49,000
		Vancouver	Multiple	6 days	26,000
		Montreal	Multiple	6 days	16,000
		Winnipeg	Multiple	6 days	14,000
	Godfather (French)	Montreal	Champlain (1407)	13½ wks	325,000
20th Century-Fox	Poseidon Adventure	Toronto	Carlton (2186)	12 wks	482,993
			Multiple	2½ wks	160,491
	Sounder	Toronto	Hollywood N. (696)	23 wks	241,666
			Multiple	2½ wks	71,966
	Sound of Music	Toronto	Eglinton (846)	2½ wks	54,806
		Montreal	Seville (1148)	2½ wks	36,358
		Vancouver	Ridge (800)	2½ wks	33,118
	Heartbreak Kid	Toronto	Hollywood S. (917)	2½ wks	59,130
	Sleuth	Toronto	University (1382)	3½ wks	132,209
		Montreal	Atwater No. (1096)	2½ wks	57,469
Universal	Pete 'N Tillie	Toronto	Hyland No. 2 (555)	14½ wks	177.881
		Montreal	Avenue (777)	10½ wks	74,919
United Artists	NO INFORMATION AVAILABLE				
Warner Bros.	Deliverance	Toronto	Hollywood S (917)	25 wks	337,800
		Ottawa	Place de ville (1228)	14 wks	86,800
		Calgary	North Hill (762)	14 wks	92,100
		Vancouver	downtown (696)	14 wks	161,500
		London	Century (914)	14 wks	70,000
	Emigrants	Ottawa	Capitol Sq. No. 3 (136)	6 wks	25,600
		Toronto	International (597)	14 wks	75,500
	Jeremiah Johnson	Windsor	devonshire No. 2 (425)	7 wks	28,200

Books

The Tallulah Cult

Tallulah
by Brendan Gill
Holt, Rinehart, and Winston, $28.75.

Tallulah, Darling of the Gods
by Kieran Tunney
Secker and Warburg, $10.95.

It wasn't so long ago that the only biographies of figures in the entertainment world were mindless junk. Now, spurred on first by nostalgia and second by a realistic appraisal of American accomplishment in the arts, we have accounts and estimations of performers that are worthwhile.

Even coffee-table books about them. First Cole Porter, now Tallulah Bankhead. And it's worth it. Brendan Gill has written a lavish biography of a lavish woman.

Tallulah as a person is, to most young people today, as foreign as her name. But when she died in 1968, her obituary ran two columns on the front page of The New York Times. As Gill remarks, "Kings have made do with less."

Who was this Tallulah, anyway? During the Twenties in England, only three other people were as well known: Churchill, Shaw, and a now forgotten jockey. And she was well known, not because of her talent, which was considerable but never fully cultivated, but also because of her personality. She was, according to Gill, "intensely present."

Her legend was a series of escapades, mostly true and the rest lived up to. Running naked, taking drugs, sex, partying for days, extremely witty and clever — the legend of Tallulah. But the reality of Tallulah was more complex. She had an immense ambition, immense beauty, a unique voice — "low, sweet, husky" — and such a desire for companionship that she could never stand being alone. She was extravagant, yes, but she was generous. She was the darling of the Gods — the upper gallery in English theatres was called the Gods — and was swooned over as much as the Beatles.

In short, she was fascinated by Life and insatiable for it. She worked hard at roles and at play, and deserved the adulation she received.

Gill's biography is not extremely detailed, but he recounts the main events of her life better than her other biographers. Plus he recreates her milieu completely: the Roaring Twenties, her Alabama youth with the future Zelda Fitzgerald, her real stage triumphs in The Little Foxes, her loves and hates, and her fears and paranoia.

The volume is boundlessly illustrated with photos of Tallulah and her surroundings. Capsule biographies of important personages appear, and documents and letters are reproduced.

Tunney was an almost-constant companion of Tallulah during the last two decades of her life. He is an Irish playwright and very much younger than she, but they hit it off immediately as they met — he was sent from London to interest her in a play — and she called them "the twins."

His book is a true memoir. It is not an attempt to list the events of her life chronologically, but a series of episodes, adventures, and stories about their times together, and stories she would tell him about her earlier life, all of which sums up her character and tries to explain it.

The author is, of course, biased, but the book is not. Tunney tries to account for some of Tallulah's incredible tantrums and idiosyncracies, such as leaving money to those who waited upon her and denying those who, by refusing to cater to her, showed they loved her. She did it because she felt that, even though she saw the predatory nature of most of them, they had worked for it and it was the only thing they could do; she rewarded them.

In the most fascinating section, he describes a scene when actor Eric Portman straightforwardly told her what everyone said: she was a spoiled brat, a caricature, who had wasted her talent in crap, and was detestable for her self-indulgence.

Later Talullah explained to Tunney that she knew it was true, but throughout her life, dating especially from her loss of the lead in Rain, she thought she could turn around at any moment and acquire the technique and experience that greatness requires. She found, by the time she did The Little Foxes, that she had been wrong, and then it was too late. She admitted, but never regretted, the desire for power, success and extravagance which she received and wanted to keep, before she obtained the training.

She never had someone to advise her on scripts, and was a very bad judge of those given to her, but sitting in a theatre she was an astute critic of others' work.

Tunney constantly calls Tallulah beautiful, even in her waning years when, stricken with emphysema, all others testified to her physical decay. But Tunney means beauty in another way: he usually ascribes it to a statement or gesture or thing she did. And there he seems correct. For her beauty was active, dramatic.

DIGEST MOVIE QUIZ NO. 6

1. Name two actors who played Billy the Kid in very different film versions. One was in the Forties and one in the Fifties.

2. Who played Henry Higgins in the original sound version of Shaw's Pygmalion, made in the Thirties for MGM?

3. One of the great scandals in film history was Ingrid Bergman's affair with Roberto Rossellini. What film did he direct her in?

4. Identify the Gable movie: Carl Loomis is a Salvation Army worker who reforms showgirl Ivy Stevens.

5. Name the three men who played the title roles in the 1948 movie The Three Godfathers.

6. In the film Rhapsody in Blue, who played the title role of George Gershwin?

7. Noel Coward's most famous musical was Bitter Sweet. Who played the starring roles?

8. The songs used in the movie Singin' in the Rain were used originally in another movie. Name the earlier film and its stars.

9. Bogie and Edward G. Robinson were rival fight managers in what movie? Who played the title role?

10. What do these actors have in common: Sheldon Lewis, John Barrymore, Conrad Veidt, Fredric March, Spencer Tracy?

Answers:

1. Robert Taylor, Paul Newman. 2. Leslie Howard. 3. Stromboli. 4. Laughing Sinners. 5. John Wayne, Pedro Armendariz, Harry Carey, Jr. 6. Robert Alda. 7. Nelson Eddy and Jeanette MacDonald. 8. Babes in Arms with Mickey Rooney and Judy Garland. 9. Kid Galahad, William Holden. 10. They all played Dr. Jeckyll and Mr. Hyde.

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Digest Casting

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Canadian Playwrights
Toronto
Playwright Guy F. Claude Hamel has been commissioned by C.S.P. World News to produce a book recording playwrights in Canada. He would like photos and resumes for inclusion in the book to be sent to him at P.O. Box 224, Station J. Toronto, Ont. M4J 4Y1.

Community Producers
Toronto
Community Producers have a LIP grant and are looking for actors who are looking for a play, playwrights who are look... for actors and directors looking for both. I... short they have openings for all for the use of VTR and filming of local, non-commercial community affairs programming, as well as cross-Canada non-commercial and educational programming. Contact: Jon Stanley, 736 Bathurst St., Toronto 4, Ont.

Creighton School of Drama
Toronto
The Creighton School of Drama requires a drama teacher. For appointment call Liza Creighton, (416) 533-2367.

Factory Theatre Lab
Toronto
Factory Theatre Lab needs: a technical director, stage manager, promotion assistants, super secretary, and office help. Salary will depend on the people and kind of funding for the next two shows. At the moment they are optimistic. Also need several part-time people and a lot of volunteer help. Call (416) 921-5989 and ask for Ken, Eric or Ralph.

Hobel-Leiterman Productions
Toronto
Screenplays or script-outlines for feature length dramatic productions wanted. All submissions will be given careful reading with a view to production in Canada. Please mail with self-addressed return envelope to: Hobel-Leiterman, 573 Church St., Toronto, Ont. M4Y 2E4.

Italian Edu-Art Service
Toronto
Semi-professional group with LIP grant looking for non-Equity actors and actresses preferably bilingual (Italian). Photos and resumes to Italian Edu-Art Service, Frank Spezzano, 33 Brandon Ave., Toronto, Ont. (416) 536-2343.

Kingston Campus
Kingston, Ontario
St. Lawrence College of Applied Arts and Technology is seeking applications for instructor to teach and direct productions in a new, three-year theatre arts program with options in technical theatre and puppetry. Requirements: Four year Bachelor's degree in theatre or equivalent certificate of study from professional experience; experience in area of acting, directing. Starting date between April 1st and June 1st, 1973. Salary commensurate with qualifications and experience. Resume to: Chairman, Visual and Creative Arts Department, St. Lawrence College of Applied Arts and Technology, Portsmouth Avenue, P.O. Box 6000, Kingston, Ont.

Patti Payne
Toronto
Shooting has begun for CBC-TV's eight one-hour episodes of Pierre Berton's National Dream. Casting here and points west — mostly men in the 30-60-year-old range. Documentary to be shot across Canada from the end of February until mid-July. Director is Eric Till and producer is Jim Murray. Photos and resumes to Patti Payne, 2264 Lakeshore Blvd. West, Toronto 500, Ontario.

Also:
For a CBC one-hour anthology drama: a German couple in their mid- to late thirties; business men in their forties and fifties; thirtyish lawyer-type with contemporary look. Another Anthology is to be announced soon.

Simon Fraser University
Burnaby, B.C.
Centre For Communication And The Arts (operations) needs a theatre technician. Should be experienced in the routines of preparing and operating stage shows. Should have some knowledge of stage lighting, sound, and film projection techniques. Experience in a university multi-disciplinary arts centre is desirable. Must be capable of working variable hours and with minimal supervision.

Theatre Calgary
Calgary
Harold Baldridge, artistic director, is accepting applications for employment for Theatre Calgary's 1973-74 season. As a result of applications received, interviews will be scheduled later this spring. Publicity and promotions director (annual) opening available now; production manager (seasonal to annual), experienced; resident set designer (seasonal) possibly combined with costume designer, experienced; technical director and lighting designer (seasonal), experienced; costume designer and/or cutter (seasonal), experienced desirable; experienced Equity stage manager (seasonal); carpenters (seasonal); technical assistants who in exchange for minimal salary will receive first hand experience working under professionals in active theatre. Openings in areas of shop assistants (sets and props); sound and light operators and costume assistants. Send all applications with resume and references marked confidential to: Harold G. Baldridge, Artistic Director, Theatre Calgary, 211 — 11 Avenue SW., Calgary T2R 0C2, Alberta.

Theatre for the Physically Disabled
Toronto
Volunteer actors and actresses, professional or amateur wanted to work with the newly formed Theatre for the Physically Disabled, regarding social consciousness of minority groups in society. Please send a resume with recent picture to: Theatre for the Physically Disabled, 596 Church St., Apt. 2, Toronto 5, Ontario, or phone (416) 922-9207.

Toronto Film-makers Co-op,
Toronto
Toronto Film-makers Co-op is looking for scripts for low-budget feature films. All scripts will be read by at least three filmmakers and critiques and will be returned to each writer. Investments for the films will be sought through the CFDC and private investors. Deadline is May 1 for fall production. Next deadline September 1. Contact: Toronto Film-makers Co-op, Room 201, 341 Bloor St. W., Toronto 5, Ont. M5S 1W8.

University of Alberta
Edmonton
Drama Department requires MFA in design or professional equivalent, to teach in areas of undergraduate stagecraft, production, design and graduate design. Experience in professional theatre desirable, competence in costume, scene and lighting design, teaching experience desirable. Will design one or two main stage productions per season. Salary and rank negotiable to $12,900 at level of assistant professor (subject to budget approval). Position available July 1st, 1973. Write: Thomas Peacocke, Chairman, Department of Drama, University of Alberta, Edmonton, Alta.

Also:
Drama department requires MFA or MA (drama) or equivalent to teach oral communication, voice and speech, improvisation and/or creative drama, and possibly introductory course in theatre art. Teaching experience necessary. Salary and rank negotiable to $12,900 at level of assistant professor (subject to budget approval). Position available July 1st, 1973. Write: Thomas Peacocke, Chairman, Department of Drama, University of Alberta, Edmonton, Alta.

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Wanted: Collector will buy old Film Daily Yearbooks, posters, stills, films. George Hoskins, 111 Chudleigh St., Toronto 12. Phone (416) 928-3784.

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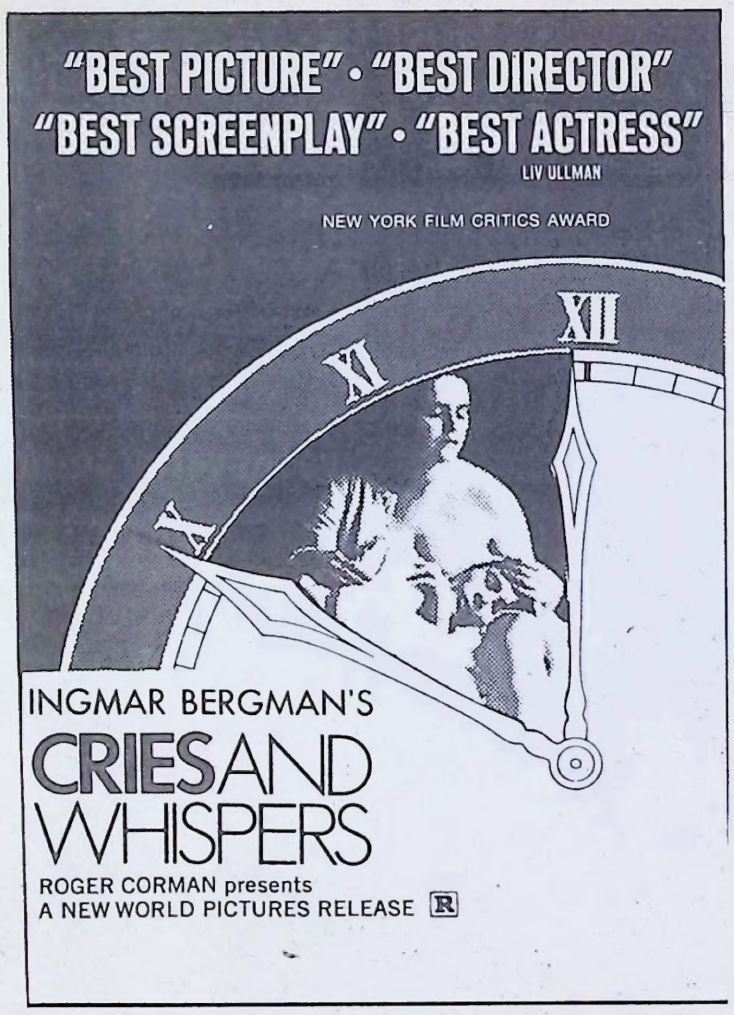

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